

Art of the Workers – Bildung and History



By Shomit Sirohi

I. 19th century Paris

In the 19th century, the working class in Paris, was of course part of the Paris Commune, and also class struggles

accounted for by
Marx.

II. Bildung among the workers

A set of workers,
Magred, Leforte,
and Levinane
were then in the
long history from

1878 - 1898 in
fact after the
Paris Commune -
working on direct
action of a mass
agitation - but
also about
architecture.

III. Archives

In fact dreamy
workers, and
idealistic vagrant
and drinking,
alcoholic workers.

But also their
opposite - a
material fact of
the opposite - a
working class
mass agitating

and political
worker - among
these workers,
some who were
philosophical and
in fact a minor
Bildung.

IV. Leforte and
Maupessaunt,
even Magred -
their

discussions in Bildung

And so to create a work of art, to see architecture - all of this talked about in a small factory cathedral - they actually explain - how it is better for the

bourgeoisie to be
dreamy, and de-
familiarised they
mean – compared
to our discussion.

V. Their set of
many
discussions
for 12 years,
maybe even
black

peasants
freeing
themselves in
America

And so the
fundamental
move of the
working class –
“We are actors in
history, we are
also marginal and

in fact we mean to be important – how the simple architecture, draws into a mass working class participation in that very architecture, how it works in shops, and such things – how it reflects in

the company
accounts - that he
makes an amount
from the
typewriter or
even arcades and
film halls, and
phantasmagorias,
but we are really
working on the
side of
architecture - in

one reflection the film makes money because of our architectural meaning - it reflects us - that is why - a brilliant film reflects us - it has to have perhaps a political meaning to be a great film”

VI. Deconstructive Remarks

And so to disagree with the major remarks on companies, and even capital and economics – towards Marx perhaps, but also

the meaning of reflection, or even a partage, but actually a small production of novelties, the real meaning of complex articulations – that in fact what Althusser calls structuralism, and

Marx – is also and in fact the meaning of photographs – that the painting of Robert Koetler in Strike is like a reflection of its tain of a painting – how the reflection is so meta-

transcendental
and so true - that
the conjuncture
as it were reflects
on a person and
his walking
towards
phenomenology -
I mean that - that
phenomenology
captures bodies,
and shops

perhaps in creative economics by Althusser again – it is also much more elementary – just the passing by of workers – that is the meaning of history – a processual

process of in fact history and archives - telling us to be defamiliarised - or dis-identifying in the sense then of a simple recognition of a working class exuberance.